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Nicoleta Popa Blanariu,
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Abstract: In her article "Paradigms of Communication in Performance and Dance Studies" Nicoleta Popa Blanariu approaches from an interdisciplinary perspective the measure in which performing arts (theater, music, ballet, Indian classical dance, folk dance, etc.), as well as ritual performance constitute a corpus that may be analysed by means of theoretical and conceptual tools in communication studies and semiotics. Popa Blanariu analyses the relation between signification and communication in performing arts, between different codes and artistic expressions through which these are realized, between verbal and the other artistic "languages," and takes into consideration how "linguistic" functions manifest themselves within "languages" specific to various forms of art.

Nicoleta POPA BLANARIU

Paradigms of Communication in Performance and Dance Studies

In the study at hand, I continue my work about dance and its semiotic patterns of meanings (see "Performativity," "Towards" <http://dx.doi.org/10.7771/1481-4374.2183>), here with regard to communication and dance. My discussion and exploration of the socio-cultural functions of communication and their relationship with dance and performance are based on the work of Edward Sapir, Margaret Mead, Claude Lévi-Strauss, Roman Jakobson, and Umberto Eco who approached communication as a cultural phenomenon within systems of messages or signs with language as the "system of reference and linguistics the fundamental method of investigation" (Winkin 106; see also Birdwhistell; Sapir). In the 1960s and 1970s when structuralism was a dominant approach, Georges Mounin argued that theatrical performance is a form of communication, but so not as a copy of language and this means that performance implies a complex relation between stage and audience where many types of stimuli—linguistic, gestual, plastic, etc.—are generated at several levels simultaneously (e.g., text, stage play, lights, color, costumes, etc.) and the "text" is completed by the rest of the dramatic situation (e.g., actors, scenery, audience perception, and the spectators' mutual stimulation): theatrical performance does not mean sending a linguistic message only, but also everyone's communication as participation in a collective event. Further, Mounin related the controversial status of indices (i.e., non-signs in communication theory inspired by de Saussure and Peirce). Thus I submit that theatrical performance is a "language" in linguistic terms with meaning transferred from the definition of the verbal, but that at the same time performance remains a special type of communication.

The taxonomy of choreographic manifestations is a good example because it takes into consideration the criterion of communication. Nevertheless, this perspective demands additional exemplification and even a differentiation. According to Algirdas Julian Greimas, aesthetic dance aims at communicating and not transforming the contents it covers and while sacred (or archaic) dance does not communicate but transforms the contents it expresses. The meaning of this remains, however, unclear and the truth is that a series of dances/choreographic figures have precisely the function of communicating a certain message to the recipient (e.g., a greeting, a prayer, gratitude, worship, etc.). But it is also true that sacred dance implies the pragmatic dimension of "transforming" the expressed contents. In my opinion, this means that sacred dance actually achieves what it expresses. Otherwise stated, it does not have the simple constituent function of expressing something, but unlike aesthetic or ludic dance it has the performative function of actually achieving that something from the perspective of the participant/performer of the rite (see Austin; Sonesson).

Communication is a general trait of the functioning of signs and thus it is a logical need that every evolution of thought should be dialogic: a dialogic orientation is a phenomenon characteristic of any discourse (see Bakhtin; see also Todorov). The dialogic model of communication is also pertinent to understanding dance and even a soliloquy or solo dance constitutes a dialogue between two poles of a single individuality: the duality of these poles becomes visible through movements which represent inner tensions (see Laban). Jerzy Grotowski raised a similar problem: how can "physical elements" turn into elements of "human contact?" The solution Grotowski chooses is that of a "dialogue" with the body or between parts of the body, when, for example, the hand "speaks" to the leg. For Martha Graham, "dance means communication" and her "great desire" would be that of being able to "speak" the language of dance "with precision, beauty and eloquence" (Graham qtd. in Robinson 33). Rudolf Laban likened bodily expression to the double articulation of the verbal system: simple movements are like the syllables and words of a language and they give "neither a definite impression, nor a coherent stream of ideas" which is properly expressed through phrases (127; unless indicated otherwise, all translations are mine). Groups of successive movements represent "the phrases of a discourse" and it remains to be seen whether "a comprehensible order" may be found in these "emergences from the world of silence" (Laban 127). A description of communicative valences of dance may be achieved in terms of Jakobson's language functions: whereas the referential function may be blurred and the poetic function contested by the modern exigencies of authenticity (which undermine the academic code), the expressive function prevails within the semantic structure of the choreographic message. Even the definitions of the "choreographic phrase" implicitly refer to such a functional hierarchy. Thus,

according to John Martin, the "motor phrase"—which he designates by analogy with the musical phrase and refers particularly to free dance or "basic dance"—is a sequence of movement performed by starting "from one single emotional impulse" (11). Jacqueline Robinson defines the motor phrase as an "an organic structure, circulating an organized conception … inscribed in space, time, being propelled by energy and animated by a motivation. It is, at the same time, object and vehicle. It is accentuated in various ways; it has one or several prevailing directions, one or several trajectories … [it involves] one or several segments of the body, in opposition or in parallel; it uses the articulatory functions of flexion, extension, rotation" (63).

Like theatrical communication, dance communication is subjected to an orchestral model and thus understood, dance activates the combined means of gesture, space, and rhythm. Generally, dance follows the rhythm of music, but its less conservative forms renounce the sound artefact and adjust to natural rhythms: water, wind, rustling, bodily rhythms (heart, respiratory), and silence. These may induce a certain meaning and cause, in their turn, some "(kin)aesthetic" reactions (Robinson 93). Dance enters the sphere of communication not only through the relation it establishes with the audience or among the dancers, but it manifests also in the inter-semiotic relation between music and dance. Thus, a choreographic motif may have a perceptive mimic aspect; however, its signification is not necessarily constituted "theatrically" but often "musically" (Laban 50). The meaning of dance figures may be influenced by the emotional structure and content of the accompanying music (Laban 50), while the prevailing function of the musical message may be transferred to the kinesic discourse. Sometimes, however, the musical background is replaced by silence, the rhythm of steps, the breath of interpreters, etc.

In theories based on the semiology, communication relies on a code, which implies the "culturalization" of some physically perceptible elements (see Barthes). However, there are some types of signs which appear to evade a definition given in terms of communication: physical events which come from a natural source and, respectively, behaviour that is externalized by the sender (see Eco). The status of sign from the elements from the two categories may gain is conditioned in this semio-communicational paradigm by the existence of a semiotic convention. The events generated by a natural source may be considered signs—in the (post)Saussurean sense, particularly in Eco's viewpoint—if a convention establishes an encoded correlation between expression (the perceived event) and content (its possible cause or effect). At the same time, behaviours turn into signs thanks to a decision of the recipient or sender who encourages his/her recipient to see signs in all these behaviours (see Eco). For example, in the codices of Sanskrit drama—where dance is integrated in a syncretic practice together with music, text and the actual theatrical performance, costumes, and symbolic scenography—a special class of behaviours, called *sattvika*: "involuntary manifestations of temperament and emotions" (Vatsyayan 6)—is taken into consideration. Kapila Vatsyayan posits that *sattvika* "actions" are not used in dance, but in the proper dramatic sequences of the show which is an interweaving of verbal, theatrical, and choreographic modes of expression. Encoding *sattvika* manifestations may illustrate an interesting semiological process, also highlighted by Eco, one which is not limited to artistic phenomena, but manifested at the societal level: the "conventionalization" of symptoms/indices and thus their integration not only in processes of signification, but even in communication. *sattvika* are used to express moods such as love, bravery, anger, fear, disgust, wonder, compassion, peace, etc. In this case, the cultural convention confers, in the Peircean sense, a symbolic character (of proper signs, according to the Saussurean definition of semiosis) to symptoms/indices (which are unintentional manifestations). Therefore, *sattvika* implies an encoding of emotional symptoms/indices. They are thus transferred from the domain of idiosyncratic semantism to a socialized—cultural(ized)—pattern of emotions.

If dance is "language," how much and what exactly—lacking the conceptual precision of the verbal—is it able to represent, express, evoke? Its communicational abilities depend on the existence of codes: explicit (like in classic Indian dance and ritualistic dance, magical or religious) or implicit codes, like the kinesic, proxemic, and rhythmic ones. The latter are not primarily choreographic, but social codes. In a less restrictive sense, society means an uninterrupted flow of forms of communication: not necessarily verbal and not necessarily voluntary. In classic Indian dance, there are more than four thousand *mudras* (signs of gesture) depicting actions, emotions, and relations. Belonging to an ancient culture and always present in the Indian society, the signification of these *mudras* has remained

accessible to contemporary Indian audience, and thus dance communicates a set of traditional symbols. The most important aspect discussed in Western debates regarding stage dance is that of the relation between choreographic expression and content. In this respect, we may delineate two positions. First, choreographic expression is necessarily "dramatic" meant to reflect emotions, characters, and actions organized narratively and Second, dance is purely formal, a display of technical virtuosity. In the first case, there prevails the referential function of language and/or the expressive one and in the second case the dominant function is the poetic–the focus is placed on message "for its own sake" or a metalinguistic one centred on code (see Jakobson).

Mary Wigman and Doris Humphrey founded the modern expressionist dance individualized by the subject of action and the dramatic expressivity of the movement. But the following them, Merce Cunningham and George Balanchine believed that subordinating dance to dramatic expression hinders its development as an autonomous art. Hence Cunningham and Balanchine were interested in the formal structure and improving choreographic technique to the expense of the "plot"/subject, characters, and the expression of emotions. This direction leads to abstract—plot-less—ballet that became popular. Laban highlights the distinction between "pure dance" on the one hand and "drama dance" and "mime dance" on the other. The dissociation relies on the same criterion of the predominance of a certain language function. The poetic function is largely characteristic of artistic languages. "Pure dance" (i.e., free and also called expressive or basic dance) favors the expressive (emotive) function and aims at expressing the subject's attitude towards the message conveyed. Pure dance knows even an extreme form: exhibition of subjectivity to the extent of obscurity, even hermetism. That is, to the extent of the considerable diminishing of the phatic and conative functions. "Mimed dance": "drama without words" (Laban 23) and "drama dance" with focus on the referential context are dominated by the denotative (i.e., cognitive) function. In pure dance, there is no need to adapt movement to characters, actions, times and situations. But these are taken into consideration in mimed dance (Laban 23) and the referential function is attenuated in pure dance. That is why through the inner pulse which supports movement dance creates its own stylistic models (Laban 23). It is true that artistic communication does not mean pure emotion; nevertheless, the aesthetic use of a language implies "an emotive use of references" and a "referential use of emotions" while the emotional reaction determines a network of connoted significations (see Eco).

Continuing the tradition established in France and England, classic ballet has preserved its individuality for centuries thanks to a strict code of norms regarding the techniques of movement. Encoding meant polishing natural movement, "perfecting" it (a classic imperative in all arts), thus rendering it "beautiful," but artificial. Its strong point, the refined elegance of the form, is also, however, the germ of its later challenge: the denial of formalism (convention). Classic dance is the idealized mirror of the human body and its physical skills, adjusted according to an aristocratic code of measure and brilliance. Ballet is focused on the poetic function *lato sensu*—focusing on the message "for its sake" and, eventually, on the metalinguistic one centred on the choreographic code. The latter is supported by formal scruples of ballet masters and their obsession with "rules" like that of all classical French dramatists. Obviously, these are not the only ones which are subordinated to classic dance, but they are dominant functions as in the case of "artistic" and aestheticizing verbal communication; the other functions play only a "subsidiary, accessory role" (see Jakobson). The predominance of the poetic function in classic ballet is demonstrated by the strict encoding of the forms of choreographic expressivity, reduced to a canonical (vocabulary) inventory and by their strict obeyance. Modern dance is based on innovation and personalized movement. The different trends of modern dance favor the expressive (centred on the sender), phatic (of intersubjective solidarity among the group of dancers and between dancers and audience) and conative functions. To what extent does the latter occur? Under the influence of the happening trend, practiced in the U.S. during the 1950s and 1960s, some contemporary choreographic formulas aim at convoking the audience into the public space. Thus, the audience becomes an active participant in the stage event.

Although theoretically emerging as accurate, the distinction between abstract and expressive dance does not manifest itself clearly in the choreographic creation. Even in dances with a significant mimetic and dramatic character, the movement is subjected to a process of stylization (abstraction), according to some aesthetic exigencies. At the same time, even the most "abstract" composition cannot suppress completely the expressive aspect of dance emitted by a subjectivity and addressed to

another subjectivity which have to "decode" it. No matter how abstract, dance expression maintains a rudiment of motivation—as index (Peirce) or symptom (Bühler)—a connection with the inner impulse from which it springs. Saussure admitted that the motivation and the arbitrariness of signs are relative and gradual. Similarly, I posit that different choreographic forms are relatively abstract or—which is almost the same thing—relatively expressive. In dance, abstraction and expressivity are not absolute values, but rather "fuzzy" aspects. Dance as "poetry of bodily actions in space" (Laban 50) may therefore be described in terms of language functions. Similarly, one may found the typology of poetic genres on the criterion of the prevalence of one or another linguistic function, which they subsume (see Jakobson, *Selected*). Epic poetry, centred on the third person, engages the referential function and lyric poetry, oriented towards the first person, requires particularly the expressive (emotive) function. And second-person poetry, by appealing directly to the recipient, favours the conative function. In this latter case, second-person poetry is either "supplicatory" or "exhortative," according to whether the first person is subordinated to the second one or the second to the first (see Jakobson, *Selected*; also Bühler).

Lévi-Strauss attempted to classify the personalities and manners of creation of composers according to their favouring, in their own work, one or another function of language (see *The Raw*). Thus, he regards Bach and Stravinsky as "musicians of code" (i.e., of the metalinguistic function), given that they explain and comment in their compositions the rules of a musical discourse. Placing the two composers in this category is, I believe, justified especially to the extent in which Bach distinguishes himself in terms of musical discourse through architectural rigour and the inventiveness of the harmonic language. In Lévi-Strauss's opinion, Beethoven and Ravel pass as musicians of message (i.e., of the poetic function), but because Wagner and Debussy encode their messages starting from (mythical) elements belonging to the story, they are seen as musicians of myth. Thus, in the structure of musical communication there is also a phatic function and its role is more difficult to identify than that of verbal communication. Theoretically, if not always actually, the emotive function and musical language are "coextensive" and in musical communication, more than in the linguistic one, the phatic and conative functions are "inseparable." In folk and chamber music there is some kind of "subjective phatic function" (see Lévi-Strauss). For example, in the type of communication between performers, implied by performing chamber music, the phatic function is inextricably doubled by a conative function. In other words, the shared performance of the score underlines an expressive harmony of gestures so that quartet amateurs care little whether they have an audience or not (see Lévi-Strauss). In military and dance music whose finality is the "coordination" of the listeners' gesticulation, the phatic function prevails over the conative one. Thus, Lévi-Strauss's conclusion validates in the musical field the observation made by Jakobson regarding the hierarchy of functions in poetic communication: no opera of these composers is reduced completely to any of these formulas, which do not define the work in its entirety, but only highlight the relative importance given to each function.

Continuing the thought of Karl Bühler, Eugenio Coşeriu restructured Jakobson's scheme of linguistic functions and Catherine Kerbrat-Orecchioni reformulated Jakobson's notions and argued that the communication process "relies not on the existence of a code, but on two idiolects: the message is dualized" at least in terms of the signified (16). This means that to the same signified (integrated in the message), there correspond two signifiers: an "encoded" one and another one "reconstructed" through "decoding." Further, Kerbrat-Orecchioni denounced the frailty of that theory according to which "the entire message passes, from hand to hand, without being altered during this operation" (16): the code operates like an "implicit competence" of a subject, it is a set of skills "internalized" by the subject. During communication, the code is dualized and each of the two "idiolects" implies two aspects: a production and an interpretation competence. The first belongs to the sender and the latter to the recipient: the same subject may activate one or the other from the two according to the assumed role of enunciation. The "universe of discourse" is a result of the communication situation and "stylistic-thematic constraints." Kerbrat-Orecchioni introduced this concept in formalizing communication processes, because the message is always subjected to multiple constraints. Under these circumstances, what the sender has to say is only an aspect to which there are certain additional constraints are added resulting from concrete conditions of communication and the discourse of thematic and rhetoric features (i.e., "genre constraints" [Kerbrat-Orecchioni 17]). Therefore, Kerbrat-Orecchioni proposes a new model of the processes of communication which include the referent, the message,

channel(s) of communication, the sender with the function of encoding, and the receiver (in the decoding position of the *destinataire*). Distributed symmetrically for the sender and receiver, there are also linguistic and para-linguistic competences, ideological and cultural competences, "psy" determinations, the constraints of the discourse universe, the production and, respectively, interpretation models (Kerbrat-Orecchioni 19). The model proposed by Kerbrat-Orecchioni is, to a large extent, confirmed by the processes of performing and interpreting dance.

Encoding emotions is one way of unifying the idiosyncratic diversity of the emotional expressive into a collective pattern. That is, the reduction of the varieties of emotional "usages" to a semiotic "scheme" is generated by *socius* (see Hjelmslev). Rhythm is a "perceptive configuration" too to the extent in which it "signals the potentiality of a form and, therefore, a signification which remains to be discovered" (see Fontanille). For example, some "primitive" tribes seem to own a rhythmic language which sends messages (in the proper, denotative meaning of the terms) in the absence of words. In this sense, it is well known the telegraphic effect of the chiming tam-tam. As a minimal form of intentionality, rhythm "schedules, regulates and imposes the perception of contrasts," meaning elementary values; "where there is rhythm, there is, at least virtually, meaning" (Fontanille 226); slow, agitated or syncopated, rhythm "slows down, excites or pushes the proprioceptive perception" (Fontanille 226). A signifying form, rhythm is detectable not only in its sonorous, but also visual substance (see Greimas and Courtès; see also Ajayi; Greimas and Fontanille).

According to Laban, there are three categories of rhythms in dance: "spatial," "temporal," and "ponderal." These are manifested associatively, but in the choreographic performance one of them prevails. Spatial rhythms create spatial and bodily configurations and by analogy with the musical domain, Laban distinguishes between spatial "melodic" and "harmonic" rhythms. The first ones consist of a successive deployment of changes in the direction of movement and the others consist of simultaneous actions of the different parts of the body (Laban 178). Temporal rhythms arise from a dual attitude towards time: resistance (sudden and quick movements) or abandonment (slow, lengthy movements). The way in which durations are alternated—long and short—creates rhythm. Temporal rhythm may be metered (based on accurate metrics) or unmetered. The movement of the legs is, to a certain extent, metrically disciplined. But the legs, arms, and hands should also be able to express the qualities of unmetered rhythm (Laban 180). The tense/passionate signification of temporal rhythms has been seized, theorized, and exploited in poetic and dramatic works since the ancient Greeks and their rhythmical schemes are among the oldest we know. Alternating a short and a long unit corresponded, for the ancient Greeks, to "masculine" and energetic semanticism and the repeated succession of long and short temporal units to "femininity." Repeating the series of the long unit followed by two short ones corresponded to the serious, sombre mode. Two short units continued with a long one manifested moderation rhythmically. The triadic succession of the long unit and the short unit again expressed fear, terror. Repeating the quadruple series of two long units followed by two short ones evoked a state of intense, irrepressible agitation or deep depression. The states of exaltation, melancholy, and discouragement were suggested by repeatedly alternating two short units followed by two long ones (Laban 181). Ponderal rhythm results from the combination of accented and unaccented units. The result of combining short/long durations with accented/unaccented units is six basic rhythmic types which the ancient Greeks also correlated with certain semantic contents. For example, the trochee would pass as a peaceful and graceful rhythm. Tonic, optimistic, with a note of aggressiveness, the iamb was particularly regarded as the contrastive, masculine pair of the trochee. The dactyl—sombre—was characteristic of ceremonial circumstances and solemn processions. The anapest, the "march rhythm" (Laban 181) was considered appropriate for more settled dances. The peon would usually occur in warrior dances and it was regarded as suitable for this because it evoked moods which generated "pity and terror" like the Greek tragedy (i.e., Aristotle). The Ionian suggested the paroxysm of a situation or marked depression. It was also used to display exaltation that accompanied Dyonisiac celebrations or to evoke melancholy and despair. The Doric, Lydian, and Phrygian modes, owing to their combination of basic rhythms, were regarded as able to express various moods (Laban 182). Through its rough, "masculine" note, the Doric mode (using dactyl, anapest, and peon) was regarded as appropriate for austere, warlike states. With tender, "feminine" inflexions, the Lydian mode (using trochee, iamb, and anapest) was encoded like an expression of voluptuousness and the Phrygian

mode—peon and Ionian—was related to mystical ecstasy and, generally, to a state of exaltation (Laban 182).

Choreographic "space" is not inert or neutral, but in constant interaction with the dancer. Wigman assumed space as a ubiquitous and antagonist partner and her expressionistic "language" is predominated by kneeling and squatting: the head bends down often and the arms rarely stretch upwards. Doris Humphrey has experimented with the expressive potential of gravity: swing between postures of balance and imbalance, with the series of associated connotations. Robinson insisted on the symbolic value of space: "Space and I are one; space is my fight and my consent"; "outside my skin," space is "my accomplice or antagonist … Space is place, but for the dancer it is also symbol" (Robinson 47). These significations are constituted at the intersection of the semantic field of the cloister-like space (embodied by the empty stage) and correlated with "concrete" music generating discomfort through its shrillness and weary routine. Temporality is established musically not only because music, by its nature, is a temporal art, but also because sonority evokes the atmosphere of a certain epoch and place. Robinson also identifies certain communicational valences of the choreographic space. Thus, the diagonal represents the "longest possible direct trajectory" and in this quality it may express "becoming" (56) and the perpendicular initiates a direct and immediate communication with the public. The "parallel" separates the dancer from the audience that is no longer involved to the same extent as an interlocutor and the various points of the stage may have different roles in choreographic communication: in the center in the footlights the contact with the audience is intimate and familiar (Robinson 56). In the center of the background where the perspective lines meet, the dancer's silhouette is projected like that of a statue, but the distance diminishes the communication with the audience. An index of passionate involvement in the discourse is the symmetrical/asymmetrical aspect of postures and paths. The expression of "solemn or religious dignity" (Laban 192) is usually symmetrical, whereas confusion or inner tension, emotional outburst is often expressed through asymmetry: "a chaotic play of fancy movements" (Laban 190) and the structuring of the choreographic space into basic, respectively derived directions arises also from the expressivity of asymmetry (Laban 192).

Physical space—organized by axes, levels, directions, trajectories—is a carrier of "symbolic" significations and thus symbolic significations of space are integrated into a set of socio-culturally determined representations relevant for the collective mental. Relations the dancer's body establishes with space may be analysed by taking as reference the center of the body and the spine. Therefore, choreographic movements may be observed either by viewing the dancer at the centre of his/her own (kine)sphere or by looking at the relationships of this sphere with the exterior (Robinson 49) and the two perspectives are complementary. Compared to the center of the body, the movement is either centrifugal or centripetal and in relation to the performance space it covers certain pathways which implies the movement of the whole body. The pathways are deployed according to certain directions and trajectories: they may be straight (perpendicular, diagonal, or parallel in relation to the position of the audience), curved (with loops, sinusoidal, eight-shaped), broken lines (zigzags), circular, spiral, or in various combinations. Pathways have a value of tension and they may underline the field of a dramatic action and its emotional load (i.e., tension). Certain correlations are established between "spatial graphism" for example when the dancer moves straight and forward: there is "neither conflict, nor ambiguity" and the dancer "knows where he wants to go and heads that way in a straight line" (Robinson 57). When movement follows a straight but backwards line, the accent falls on "what the dancer leaves behind, not on what lies at his destination" (Robinson 57). The forward movement with the head turned backwards and the arm stretched towards the starting point suggests conflict; the protagonist is "split" between the two points (Robinson 57). Straight, curved, sinuous (spiral), zigzagged, the trajectory expresses to various degrees a state of tension and this is inherent to any movement. There is no discourse without a certain bodily tension (Laban 131). Drawing/designating the shortest path between two points, the straight line embodies in the code of spatiality (not only in choreography, but also generally, in plastic arts) the utmost value of tension. It may connote an attitude of firm engagement in performing an action (imposed or self-imposed) and may therefore be related to the area of categorical imperative, inflexible will or undeniable desire. In its different forms, the round trajectory—arched or with volutes—attenuates the abruptness and tension of the rectilinear trajectory. As a symbolic figure of the choreographic space, it may suggest (not only) hesitation or avoidance; however, a context which may validate these significations or impose others is by all means neces-

sary. The semantic investment of pathways and trajectories is inevitably contextual: "Each type of pathway is inscribed in a specific spatial context and does not acquire full signification unless based on this context" (Robinson 54). Ground trajectories combine straight and curved lines in angular, round, or spiral figures. Moving in the air also creates significant configurations and all these result from the lines which the segments of the body trace simultaneously in space. The configurations described in the air come either from a centrifugal attitude of the bodily segments or from a centripetal one. "Directional graphism" (Robinson 52-53) is not the fruit of an "accident": at its origin there is "an implicit causal relation … an organic logic, an instinctive spatial graphism, dependent on physiological and psychic laws … in relation to the centre of the body, each direction owns an intrinsic expressive quality" (Robinson 52-53). The "organic" law invoked by Robinson implies an emotional, indicial motivation of movement and may be understood like a particular aspect of "passionate logic," the latter aiming at the emotional events' breaking in the discourse (see Fontanille 186).

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